GRAND EXHIBITION

OF

ILLUMINATED DIORAMAS.

Mr. M. R. HARRISON, ARTIST,

Begs most respectfully to inform the Ladies and Gentlemen of
and its vicinity, that he will Exhibit his

ILLUMINATED CHEMICAL DIORAMAS,

(IN THE STYLE OF DAGUERRE.)

On Evening,

Mr. H., as a Canadian Artist, confidently anticipates the patronage of those who should foster and encourage the Fine Arts. He has for many months devoted his whole time, and an immense outlay, to the study and perfecting of this beautiful style of painting.

Each Painting covers a surface of canvass nearly 200 square feet, representing two distinct Pictures, which, from the peculiar style of execution, and the varied nature and combination of the illuminating-powers employed, produce changes the most astonishing, and at the same time the most natural, in the power of the Artist to effect.

View of Orleans Cathedral.

This Picture represents the grand front of Orleans Cathedral, which was founded by St. Altin, in the sixty-ninth year of the Christian Era, and was enlarged by St. Eubert, and his successors. It was afterwards partly destroyed by the Northmen, and was re-constructed the third time by Robert De Corsiæ and Gillas Pastay, his successor, in 1287, and in the year 1567, it was again partly destroyed by the Calvinists, by springing of mines in the principal portals.

The present Cathedral was constructed by Henry IVth, King of France, and Pope Clement the VIII. The interior is decorated with divers statues of great beauty, by the celebrated Dagoullan and Bourdin. This Cathedral is built in Gothic or pointed style, and is considered one of the best specimens on the Continent of Europe.

This Picture after passing through all the gradations of light, from day to night, will appear as though illuminated by the silver beams of the rising moon; producing a surprising change in the sky. The several windows of the surrounding buildings will be lit, and discover numerous figures passing to and entering the Cathedral, which *will appear as when lit up for the celebration of Midnight Mass*, displaying the Gothic painted windows, and part of the interior.

View of the City of Jerusalem and the Crucifixion.

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This Picture, taken from the celebrated Painting by Martin, represents a distant view of the far-famed city. On the right will be perceived the crosses erected on Mount Calvary; in the centre, the gates of entrance through the walls to the city, which, together with the Mount and the adjacent country, will appear buried in repose, no figure at this time being seen;—a gradual change will take place over the whole face of the Picture, displaying the gorgeous tints of the eastern sunset, until the sky assumes an awful and terrific aspect, occasionally illumined by vivid flashes of lightning. The heavens will now appear to burst with a lurid light, gradually displaying the figures on the crosses, and the various groups composing the subject of the Crucifixion. After a while, all will appear to recede and die away, giving place to the beautiful, calm and quiet appearance of the break of day.

THE CITY OF RAMESES,

AND THE

Departure of the Israelites!

This Picture represents the City of Rameses, the rendezvous of the children of Israel, from whence they took their departure from the land of Egypt.

Rameses was a city supposed to have been situated in the Eastern part of Egypt, called the land of Goshen, which was also hence termed the land of Rameses—it was one of the cities built by the Israelites as a treasure city, probably a store city, or as some translate it, a fortress for the Egyptians. Its position may be fixed about six or eight miles above the modern Cairo, a little to the south of the modern Babylon of the Persians. The ancient Letopolis, as Josephus says, that the children of Israel after quitting this place in their march to Succoth, passed by the latter city.—This Picture is a copy from a celebrated painting by Roberts, and is considered one of the most beautiful specimens of Architectural design. In the foreground to the left is the magnificent Palace of Pharaoh, which combined with the altars of the heathen Gods, the Pyramids, &c., compose a picture of inconceivable beauty. During the first part of the representation, not a figure will be seen, gradually the changes from noon to night come on when Pharaoh and his court are discovered assembled in front of the royal palace, to witness the departure of the Israelites, with their camels, elephants, &c., swelling into a countless multitude. The figure of Moses will be seen to occupy a position on the right, as if giving command.

Interior of Rheims Cathedral,

AND ENTHRONIZATION OF CHARLES X., KING OF FRANCE.

This Cathedral was built in the 12th Century, and is regarded as an exceedingly grand and imposing structure. It is rendered still further remarkable as the building long dedicated to the ceremony of Annointing and Consecrating the Kings of France. The picture represents the Choir, the floor of which, is much admired, being composed of Lozenges of different colored marble—in the centre stands the Throne on which the Kings of France for ages have taken their successive seats. The picture will undergo the usual gradations of light, and will again appear, when the Enthronization of Charles X. King of France will be presented. The Cathedral will appear illuminated by innumerable wax candles, and decorated in a style of the most gorgeous magnificence. On the Throne will be discovered the King in the attitude of delivering his speech to the assembled Nobles and Clergy. The figures will then recede, giving place to the calm appearance of daybreak.

Doors open at half-past seven; Exhibition to commence at eight o'clock precisely.

Tickets, 2s. 6d.: Children half price—to be had at the door